



# HAMMOND TIMES

VOLUME 24 NUMBER 4 OCTOBER 1965



**ON THE COVER:** This statue of Johann Strauss, Jr., stands in Vienna and, somehow, symbolizes the spirit of that glorious city, as does Strauss' music itself.

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# Sight

Can you read music? Your first inclination is to say, "Yes, I can." Then I must ask again, "Can you *really* read music? At sight?"

Most people lack a clear definition of the term sight reading. I will define it for you. Sight reading is the ability to pick up *any* piece of music and read it right off, reasonably well. This means *any* piece of music in *any* book handed to you, whether its grade is primary, secondary, intermediate or advanced.

How many of us have said, "I can read this piece of music, but I would never try that one. It's too difficult." If you say this, then you are not a sight reader (which means an *at sight* reader) in the true sense of the term.

Let's examine the mechanics of sight reading and see where we are most likely to miss out.

One of my college teachers once described sight reading as a departmentalized thing. The eye sees the music, the hands (and left foot) play the music, the right foot shades the music, and the ear hears the music. At no time does one do the job of the other. The person who looks at pedals and hands, even some of the time, does not keep his eye on the page and thus will have a tendency to constantly lose his place.

One could best say that sight reading is the ability to musically translate through the fingers what the eye sees. This is very similar to the work done by a touch typist.

When a typist begins to learn to type, he looks at a piece of paper which has the same letters as a typewriter keyboard. At no time (unless he is cheating) does he look down at the keys. You might say that he learns early to trust his reflexes. However, we do not usually do this when we read music and we definitely should. Otherwise, how can we achieve a smooth performance?

You might at this point say, "That's all well and good, but what part of the music does one look at?"

A term very seldom heard by anyone except eye doctors is called *peripheral vision*. What is peripheral vision?

If you will place your hands to the side of your head, you will discover that you can see them even though you

# Reading



by Paul Renard

are not looking directly at them. This is because the eye takes in everything to the side of you as well as what is in front of you; the eye can scan sideways for 180 degrees. (Were this not so, you could never see Cinemascope or Cinerama productions, for you could not see the whole screen. In fact, there would be no reason to have such screens.) This realization should be taken quite seriously as it is your first key to the realization of your own use of peripheral vision.

How many of you say, "I could never take in three lines at once," never realizing that your eye takes in far more than that in everyday seeing, the difference being that you are not focusing your attention at any one given point. I think what you are really trying to say is, "I don't know where my eye should focus to read music properly."

Let me answer this by first saying that you should not have to read the right hand, left hand and left foot separately and then put them together. A piece of music should not take you weeks to learn and perfect.

If I were to ask you why Middle C is called by this name, you might say, as some do, "Because it is the middle of the keyboard." This is just not so. If you were to count from both ends of any organ or piano keyboard, you would quickly see that it does not work out that way.

Middle C is so called because it is found between the treble and bass staff. Formerly, the Grand Staff was composed of eleven lines, Middle C being found on the center line. The Grand Staff eventually evolved into two staves, treble and bass, of five lines each with Middle C placed on a ledger line reminiscent of the former eleventh line running the length of the Grand Staff.

You will also notice a bracket at the left of the Grand Staff. This draws your attention to the area where Middle C centers the staff, and where the lyrics of a tune appear. It is in this center area that the player should focus his eyes when reading music. Reading at any other non-central point will not provide as good an overall picture.

It takes a little discipline to achieve facility at sight reading, especially if you are accustomed to the old hunt

and peck system. However, when you finally master sight reading, you should be able to read about four bars ahead. This can only be done by staying with the proper technique until it is mastered.

Here are two other tips you'll need to know to become proficient in sight reading. First, you must learn to recognize *intervals*, the distance on the staff that corresponds to the actual distance between two notes played simultaneously. When you read in this manner, your eye translates the picture of the note group into the hand and foot position necessary to sound the corresponding notes on the keyboard—unconsciously and immediately, without valuable time being spent deciphering each individual note. For example, a fifth, C to G, and sixth, A to F, can be recognized instantly because of the space or distance between the notes on the staff.

Second, you must learn to count correctly. It is essential to assign a counting syllable to smaller denominations of notes, such as eighth notes, if one is to comprehend the proper rhythm and meter from the very outset in his sight reading attempts. For example, a half note should be counted *one - and - two - and* rather than just as *one - two*. The "and" would therefore be assigned to any eighth notes that might appear. These can more easily be played in their proper time slots with such an easy syllabic counting.

Sight reading of any music is really the key to musical fun. Never before has so much music been published for the organ, but never have so few people been able to read it with ease. Instead, most people are content to labor over one piece to the point where they are actually working it to death. This, in many cases, is the cause for their loss of interest in playing the organ.

New music is being released every day for the Hammond Organ. Make a resolution right now to become one of those people who can proudly say, "Why shouldn't I buy several books of music right now? I can read *anything!* I am a sight reader!"



## INTRODUCTION

Strings are the bright voices of the organ. Although some have about the same number of overtones as Reed stops, their "curves" are less steep when drawbar-patterns are compared. Degree of brightness varies among Strings: the *Violes* are brighter than *Violas*, *Violas* brighter and less soft than *Muted Violas*, and *Echo Violas* more diminutive. But Strings as a group are soft, and many can be used as accompaniments for solo voices in other families of stops, as the Octave 4' in the *Foundation* family, the *Gedeckts* in the *Flute* family, and the *Oboe* in the *Reed* family. Some Strings are useful as solo stops themselves. A solo line on a *Cello* or *Camba* needs a neutral-tinted accompaniment, and some of these are given at the beginning of the examples. Accompaniment stops should never mask the timbre of solo stops, although they should support the melody both in pitch and dynamic.

# STRING STOPS

A melody played on a String stop may be somewhat hard to hear, as even a *Solo Violin* (00 0243 364) or a *Viole d'Orchestre* (00 1234 567) 8' can have the third drawbar pulled none at all or very little, making the fundamental of the unison pitches ineffective. As the ear likes to hear the fundamental in melody, such a String can be added to a *Gedeckt* (00 3000 000), which brings the fundamental up to audibility, i.e. 00 3243 364 or 00 4234 567 with these two stops. If soft Strings are played as massed notes in chords, it is better to have the third drawbar at 0, 1, or 2. Violes are not good backgrounds for human voices because they are too bright and mask the qualities of the voices. The chief function of Strings in the organ is *contrasts* with less bright stops. A few open and stopped Flutes are given in the examples, as these make the most obvious contrasts with bright Strings (or Reeds).

The *Echo Violes*, *Ethereal Violes*, and *Aeolines* can be used as background sounds when late-comers are being seated or the Sacrament is being distributed. Many organists play during a prayer, and the *Dulciana*, *Muted Cello*, *Vox Humana*, or *Vox Celeste* are effective here. The Swell Pedal can keep the sounds on the threshold of audibility. All Strings are useful for that episodic part woven between main themes, but you might like the effects of the *Wooden Cello* or *Salicional*. If the contrapuntal forms given to most organ students interest you, the *Grand Violin*, *Viola*, or *Viola da Camba* will speak against almost any Octave, Diapason, Gemshorn, Nachthorn, or Spillflote without obscuring them. You will find String stops very useful, as all organists do, but they require an element of caution on your part in their use because they sound the three right-hand drawbars a little more prominently than the average stop.

### USING DRAWBARS

Since we are talking of Strings, and since they are often combined with other stops, let us discuss one of the ways to combine number-arrangements. To make any 8' unison stop brighter, a *Violina 4'* can be added to it.

The pitches in the 4' stop's drawbars all belong to the octave series and not to the higher series, as 2 $\frac{2}{3}$ ', 2', etc. This is implied in the five drawbars that must never be used in a 4' stop; you will see them at 0 in the *Violina 4'* in the examples. But a 4' stop can be used to brighten a (lower-pitched) 8' stop because all the 4' stop's drawbars are common to 8' sounds. The method is very easy: simply add the figures that belong to each drawbar separately. For example, a *Diapason* (00 7744 000) and the *Violina* (00 0101 021) become 00 7845 021 when added. It is true this looks just like an 8' stop, but in the world of the organ it is all important that those 4' sounds be considered as true components of the 8'.

Of perpetual interest to Hammond players is the combination of a *Solo Tibia Clausa 8'* with a thin-timbered, soft *Vox Humana 8'*. Here, in passing, are nine examples of this divine marriage of the stops that can be depended upon to have the unit-organ sound:

**Solo Tibia Clausa: Vox Humana: Combination:**

00 8000 000 + 00 1100 111 = 00 8100 111
00 8010 000 + 00 0110 121 = 00 8120 121
00 8010 100 + 00 1001 123 = 00 8011 223

## on the hammond

by Stevens Irwin

Why nine examples? Combine the *Tibias* and *Voces* on different lines. You can also find even more examples here if you realize that in number-arrangements for the same stop-name figures for the three right-hand positions can be recombined with figures for the four positions in the middle. It is very important to know that for the various combinations of stops there is an averaged dynamic level the ear has learned by experience to expect. Thus, after combining the above sets of two, the *Swell Pedal* should be depressed ever so little farther. This will also make up for the figure of 9 you got when you added the first and third examples at the third drawbar.

Let us add a 16', 8', and 4' set of String stops. They are bright and will sound like a String Organ, with Chorus and Tremulant, when added. In the same order: 13 1200 000 + 00 4363 123 + 00 0102 021 = 13 5865 114. Don't depress the shoe too far for this one. It is a gentle, delicate tone. Higher drawbars will react to an increase in dynamic a little more than lower, at least psychologically. For those looking for that *ideal hymn accompaniment*, let us add five common flue stops as on a Choir or Great manual:

<i>Gemshorn 8'</i>	00 4512 000
<i>Octave 4'</i>	00 0203 013
<i>Nasat 2<math>\frac{2}{3}</math>'</i>	00 0030 010
<i>Fifteenth 2'</i>	00 0002 001
<i>Tierce 1 3/5'</i>	00 0000 200
<b>Combination:</b>	00 4747 224

This combination is loud enough to support some congregations, but you could increase it to 00 7856 356 or 20 7878 567 if you wanted it. It does include String harmonics in its tone, and it can be reduced to a whisper by the Swell and yet keep its clean pitch that is so easy to hear. You can see that in the added result the non-octave-sounding drawbars are less loud than the octave-sounding.

A Classical church sound is in 10 5786 545, which is stronger in the 2<sup>nd</sup> and 1<sup>st</sup>.

Adding stops sacrifices some of the distinctive coloration they have as individual timbres, but it is for the good of the *whole* tone. Adding Strings to Diapasons makes a richer tone that is often useful in hymns. Adding Strings to Flutes, open or stopped, makes a tone of more emotional appeal and one that is generally more used in chords. Adding Strings to Reeds merely serves to brighten the Reeds in timbre, but often serves no purpose if they are already loud, like this Tuba Mirabilis: 01 8578 888.

#### MAKING STRINGS A SUCCESS

In selecting a Diapason or Octave to play the music appropriately the organist thinks about the degree of blend the stop will give. In selecting a Flute, the tone color that will result from the combination is considered. In selecting a Reed, the effect of the tone color on the melody line is considered, as an English Horn is haunting, a Trumpet is clear and prominent in tone, or a Clarinet is sylvan or even sympathetic to the notes. But in selecting a String, the organist considers the question: How bright is it? This is all-important on any organ. In Strings the listener is hearing a greater number of overtones than from the average organ sound, but they are soft in spite of their number. This contrast the ear immediately notices, as we usually associate many overtones with loud Trumpets and Clarions. Like Strings, the *Vox Humana* and *Vox Mystica* sound many components, but they are even softer than in Strings. Therefore these two soft Reeds are sometimes included in a String Organ. String tone can be dream-like and even approach the mystical, providing the subject matter of the music permits, and providing the organist knows how to handle the contrasts between loudness and tone color. Strings can show warmth, occasionally with a touch of pathos or affection. They are the placid tones, gentle on the ear, and, perhaps with the aid of the Musette or Sackpfeife, recall to the memory a beautiful woods or meadow that had long been forgotten. They sound orchestral in certain music, particularly if the whole set of (8') drawbars is used, with perhaps a strengthening of the 2<sup>nd</sup> and 1<sup>st</sup>, as in these thin-toned, light-weight set-ups we could call *Orchestral String stops*: 01 2453 243 or 02 1364 253. The second drawbar was added as an extra source of nasal, pungent timbre. These two stops are suitable only for chords.

In making your own Violas and 'Cellos (and there are fully twenty million permutations on the drawbars that can qualify as *Strings*), the curve in the figures should reach a peak at the *fifth, sixth, seventh, or eighth* drawbar. It is to be expected that some confusion with the softer woodwinds will result, and 00 2353 121 is an example that is a *hybrid* between String and light Oboe timbre. It is therefore difficult to name it, but the *sixth* drawbar is often louder in the String, as 00 2354 121, but you must test a stop before using it unless you are adept at pulling out drawbars as you play with the other hand. If the stop is a *muted* String, you may show this by making a hiatus in the figures, which is what a mute does, as 00 4250 232 or 00 4251 232, the 1 in the sixth position being about the same as no tone at all. Echo Strings are very useful, and the organ has always had quite a few. To make one, as the *Echo Cello*, just reduce all figures until you have the lowest as 1's. Imitation of a conical pipe—and these are very important in the organ—is in reducing all top drawbars, say the top four. The 'Cello 00 6353 453 can be made to sound more like one from tapered pipes if 00 6352 340 or 00 6352 421 is pulled.

You can play String stops in a way that adds to their characteristic timbres by close-fingering chords. This is very effective because it adds that one thing so essential to full effect—*higher harmonics that are closer together*. You can further increase stringy timbre by filling out some chords, making more notes to aggregate more harmonics. These are useful for this effect: CDF#A, CDEG, CDEGC, CDEGA, and DEGC. The number of chord-patterns between the tenor C and treble C keys, where most playing is done, is almost countless. Both hands can be used to aggregate the harmonics already sounded by the many drawbars used in a String. There is a sort of "timbre" inherent in each chord-pattern because proportions between notes also determine proportions between harmonics. Each *chord's* personality can be studied, for each has an individual identity of sound, and can contribute just certain tonal elements, as the major EGC or CEG an eclat to the Trompette, or single notes to the Gedeckt's dull shades. Strings can aggregate as many as forty or fifty harmonics in some chords, which makes their tones pungent and properly "cutting".

Strings need a little Tremulant, the orchestral varieties a deeper pulse than accompanimental types. The very presence of more harmonics implies a little undulation at least, for do not all highs beat somewhat? The pulse is Nature's way of relieving the hearer from too strict a pitch. In fact, the mind will assume some pulse in bright timbres even though the Tremulant is left off. Either the Tremulant or a Celeste's undulation is a contrast to too many cold-toned Diapasons or Octaves. The Prelude to Act One of Wagner's *Lohengrin* contains some of the most beautiful music ever written for Strings. It is in many collections of transcriptions and is worth the effort of looking up. Play it on 00 1212 131 or 00 2314 040. Begin almost inaudibly, very gradually depressing the shoe. The loud climax can be played on 00 7867 344 on the other manual. Other pieces that show off soft Strings are listed with steps appropriate to them:

1. *Andante Cantabile* from Symphony No. 5, Tchaikovsky (00 2324 021)
2. *Toyland* from "Babes in Toyland", Herbert (00 5645 231)
3. *Pavane* (Pour une Infante Defunte), Ravel (00 200 243)
4. *Traumerei*, Schumann (00 2131 021 or 00 3350 050)
5. *Songs My Mother Taught Me*, Dvorak (00 1233 121)
6. *Liebestraum*, Liszt (00 3254 123 or 60 6645 121)
7. *I Love Thee* (Ich Liebe Dich), Grieg (00 1243 120)
8. *Berceuse* from Jocelyn, Godard (00 1222 232 or 00 1243 131)

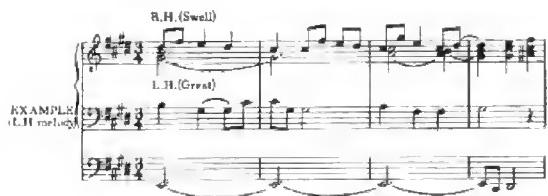
Some of these number-arrangements have never had stop-names attached to them. Accompaniments should be soft enough to let these solo stops shine through. Additional accompaniments are: 00 1110 000 or 00 2010 000.

Two or more speakers are an aid in obtaining that much desired orchestral sound, and reverberation, whether natural, electronic, or *both*, is always one of the best ways to achieve the authentic sound in all stops, but particularly Strings. There are fewer names for String stops in the organ because the sound is characteristic of narrow spotted metal pipes with harmonic bridges, low mouth-lines, and slots in the tops of the pipes. There is a smaller number of these with distinct timbres than pipes of larger diameter. It is these we are imitating, and they, in turn, represent the stringed instrument of many centuries.

#### REGISTRATIONS

NOTE: A list of string stops will appear in the December issue.

Mr. Hamilton teaches in the Graduate Division of Music Education at DePaul University, Chicago, and is also a supervisor of public school music. He holds two graduate degrees from North - western University, has trained and conducted church choirs, school choruses, and orchestras.



The Arranging Workshop hymn tune project will be concluded with this example by Mr. Elmer Ihrke. The hymn melody project was initiated some months ago with examples of many ideas that could be incorporated into the harmonization and arrangement of a simple tune intended for church service use. Each month, since the project was introduced, interesting and artistic arrangements have been submitted by Camil Van Hulse, Porter Heaps, Dr. Mario Salvador, Lester H. Groom, Bruce Prince-Joseph, Alfred Heller, and, herewith, Elmer Ihrke. These men are accomplished organists and this columnist's analysis of each arrangement has identified some of the specific elements that are unique in each artist's creation. Their arranging examples have proved especially valuable to students and ambitious organists who want stimulation and assistance in originating and developing styles that will personalize and enhance their performances. (See Editor's Note announcing the new Arranging Workshop series.)

Mr. Ihrke's arrangement is a very fitting finale for this series, not only because it is a scholarly job, but also because it emphasizes an evident fact concerning music com-

study of harmony, counterpoint, and composition. Ihrke has been a church organist for many years, and for the past seven years has been organist at the Fox Point Church in Milwaukee, Wisconsin. He has also worked as a theater organist and he spent twenty-one years as studio organist for Wisconsin radio stations. His publications include a work for Hammond Extravoice and many folios for chord organ.

Elmer Ihrke's scoring of the Workshop melody, is intended to be played in the following manner: The top staff (melody) is to be played with the right hand, one octave lower than written, and on the Great manual. The left hand is to cross-over the right hand and play the accompaniment, as written, on the Swell manual. The indication that Elmer uses to signify that the melody (top staff, right hand) is to be played an octave lower, is the uncommonly used 8va sign. The only world-wide standard manner of indicating a change of an octave is the sign 8va. When this sign is used alone, the meaning has become standardized as an indication to play one octave higher than written. Some writers claim that when the sign is above the notes, it means an octave higher, and when below, the reverse. However, the sign actually is only an abbreviation of the Italian word *ottava* (octave) and, as originally used, needed the addition of the word *alta* to indicate high, or *bass* to indicate low. American arrangers, especially when writing in the popular idiom, often use just 8va for an octave higher and 8L for an octave lower. Mr. Ihrke's intention, no doubt, is to use abbreviated English spelling of the word octave (8ve) and to place the sign below the notes to indicate lower.

Some performers may prefer to rearrange the style of scoring this arrangement so that the accompaniment would be indicated on the top line (for Swell manual) and played with the right hand. Then, the melody would still be played on the Great manual but with the left hand and it would be written where it sounds in bass clef. Try reading the four measure example on this page to understand the idea and then you can try to play the arrangement in this manner while reading from the original setting. Some players will always feel more comfortable when they play the "line" with the right hand, but Mr. Ihrke's example, rearranged as illustrated, is an especially fine exercise to practice left hand melody with right hand accompaniment figures.

The Arranger's registration suggestions are very effective. For the accompaniment (second line, Swell manual) he uses 40 3300 223 with a C1 (or V1) vibrato. This combination sounds like a flute with a mixture, sometimes called "furniture," added. The upper harmonics of the mixture (last three drawbars) would usually be used in a descending power, as for example, 32L. Mr. Ihrke employs 223, which produces a soft whistle sound from the last drawbar. He suggests a secure melody, in Cello range, with 00 6763 001 which is a string diapason and again with that tiny whistle effect from the one foot drawbar. The sound is something like the rattle often heard from tin organ pipes. A pedal of 43 or 44 should be adequate.

The sixth measure of the accompaniment (L.H. crossed-over) has a perfect example of chromatic movement used with a semi-tone gliding effect without the harmonic coloring and tonal transition that is the common characteristic of chromatic movement. A beautiful countermelody is developed in the left hand accompaniment. Mr. Ihrke said: "The nucleus of the countermelody is the interval of a third as in the opening notes of the theme. This is

# ARRANGING WORKSHOP

by JOHN P. HAMILTON

position in general and improvisation in particular: Namely, that well-schooled musicians could arrange stylistic presentations of any given melody, and that, seemingly, this process of variated formula could go on and on when the arranger applies, as has Mr. Ihrke, the Twentieth-Century concepts of voicing and chromaticism. Mr. Ihrke is a well-schooled musician and, although his collegiate degree prepared him for a career in Electrical Engineering, he chose to follow his boyhood dream of becoming a professional musician. He had studied piano as a youngster, and then during his college years seriously studied classical organ. Later, he added to his background through his



sometimes expanded to a fourth (bar 2), or to a fifth (bar 3). The interval appears as a skip to relieve the pedal-point in bar 4 which is slightly elongated in the pedal of bar 5. The later structure is then echoed in the accompaniment in bar 6 over a short pedal-point."

The harmonic development, as treated by the arranger, is expanded throughout the composition and not repeated at each melodically duplicated phrase. Basically, the first phrase (four measures) is in the tonality of E major. The second phrase is basically G# minor, and the third phrase is chromatic structure beginning with B minor and transcending in the fourth phrase through F# minor and back to E major in the fifteenth measure. The one measure tag (seventeenth) is added for a secure conclusion and is made necessary by the accompanimental imitation of the first theme of the original melody. Play the first two measures

of the melody, beginning with the second count of measure one, in order to properly interpret the special pause signs in measure sixteen.

**EDITOR'S NOTE:** John P. Hamilton will, in the next issue of the *Hammond Times*, introduce a new project for arranging ballad style accompaniments to solo vocal or instrumental performance. Another Hamilton melody will be analyzed and there will be many ideas and examples to help you to practice making your own accompaniment arrangement. Succeeding issues will contain analyzed examples of this same melody as arranged by artist performers so that you may be able to compare your arrangement with that of a renowned expert, as well as have the opportunity to learn, and play, the effective techniques employed by contemporary organists.

# FOR THE PIANIST

When a pianist sits at a Hammond Organ for the first time, he can't be blamed for feeling a little bit awed and confused. Instead of one keyboard, he now faces three! (Two manuals and a pedal keyboard.) Instead of varying the intensity of tone by striking the keys more heavily or lightly, he must now manipulate the Swell pedal with his right foot; instead of one built-in tone quality, he now has infinite tone qualities and colors on his Hammond Organ, which he must learn to produce by adjusting draw-bars. The organ has no sostenuto pedal and this alone baffles most pianists as does the fingering required to make some organ passages sing and flow smoothly.

If I were going to build a boat I would certainly seek the advice of someone who *had* built a boat! I haven't built a boat, but I have made the switch from piano to organ, somewhat under stress. Some years ago, I was given *one month's* notice to learn the organ and switch from the duties of staff pianist to the job of staff organist at a large metropolitan radio station! Never having played or studied the organ, I found this a most challenging, though not impossible, assignment. When the month had passed, I went on the air with a daily program of not less than a half hour of music. I well remember the problems I encountered in learning to switch from piano to organ and I will discuss some of them here with the hope that some of my readers will be pianists who will find my experience and suggestions of concrete value to them. Problems there are and problems there will be! However, taken singly, they can be overcome in a very reasonable space of time. An organ may seem complex to a pianist at first sight, but when certain duplications are observed, it becomes a much less awesome piece of machinery.

Playing on the two keyboards of the Hammond Organ instead of the one piano keyboard should not present much difficulty in adjustment. It is more or less common practice for the right hand to play on the upper manual and the left hand to perform on the lower. Do not assume that this is the only way the hands can be distributed between the keyboards. The right hand may play on the lower manual and the left hand may play on the upper manual and at times both hands may play on the same manual. These are possibilities that are best explored at some later date when pedalling is less of a mental and muscular hurdle.

The pedals present a brand new activity for the pianist's feet. Assuming that the student of serious organ literature will learn to pedal with both feet from an accomplished organist and teacher, I will confine my remarks on pedalling to playing "hobby" or "entertainment" style of

organ music. The right foot should rest on the Swell pedal while the left foot manipulates the pedal keyboard. There are several instruction books that teach this method of pedalling and you will learn more quickly if you purchase one and study it. When I was learning to pedal, I made up my mind to play the correct pedals without looking at them and I have since required this of all my pupils. I soon found that my pedalling was more accurate if I always consciously sat in the same precise spot on the organ bench and I feel sure you will find pedalling easier if you do the same. I have had beginning organ pupils from age 6 to age 72 and every one of them, without exception, learned to pedal adequately, so don't fear the pedals.

Besides practicing pedalling, all by itself, practice the left hand and the pedals together. At the beginning, my left hand never felt normal without bass notes to play, but after practicing it with the pedals and *listening* to the effect of the combined parts, I found my left hand less apt to reach for the bass notes written for the pedals. Since the piano is essentially a percussion instrument, the keys are struck. An organ should be made to sing and very little physical effort is required to depress organ keys. Certainly, no striking movement is required to produce a typical legato organ passage. Later there will be occasions for playing detached or staccato effects but even these should be produced without heavy muscular striking movements. Listen closely to your playing and strive for a lovely, singing melodic line. Play with relaxed muscles at all times and don't forget to *listen*!

Many pianists will experience a sense of frustration and dissatisfaction with their organ playing that can be traced to the lack of runs, arpeggios or passage work so common to piano music. Their playing may seem rhythmically static to them, at first, but they should listen to the overall effect and, for awhile, imagine an accompanying rhythm instrument, such as guitar or drums. As the pianist progresses in handling the many musical resources of the organ, he will begin to sense the various organ stylings and arranging devices, especially if he buys, plays and analyzes the better arrangements for organ available today.

Remember that while the popular pianist relies mainly on his right hand for dressing up his solos, a good organist needs a well-developed left hand that more than shares the spotlight with the right hand in fine arrangements for the organ.

To me, in my early organ-playing days, the most baffling mechanism on the organ was the Swell pedal! I was so

busy trying to play all the notes and the right ones on both manuals and pedals that I couldn't do much more with the Swell pedal than to adjust the volume of the organ at the end of an eight-bar phrase. As I gradually became more relaxed about my pedalling I could give more attention to listening and from then on I found myself using the Swell pedal more and with better effect. By all means, resist the tendency to beat time with your right foot on the Swell pedal. Hold your right foot still until you intentionally increase or decrease the volume of the organ.

So far, I have concerned myself with the mechanics of playing the Hammond Organ. Now it is time to plan a course of action in regard to the drawbars and tone colors. In order to feel at home, the pianist should confine himself to 8 ft. organ stops, so that the pitches produced will be the same as on a piano. To the uninitiated and those who might not have access to the help of a knowledgeable friend, let me say this: "When any set of drawbars are all set at the same intensity number, the sound will be satisfactory." However, for an 8 ft. stop, the brown drawbars will remain at 0. (All the way in.) If you should desire to use the brown drawbars when playing single note melodies on the upper manual, remember that the pitch of the

tones produced will then be one octave lower than the piano when corresponding keys are depressed. Both pedal drawbars can be set at the same number if you own a pre-set model Hammond Organ. The pedal drawbar or drawbars, as the case may be, are set at one or two numbers lower than the manual drawbars for proper balance. Let your ear decide this rather than any hard and fast rule, as acoustics of rooms vary considerably. There will come a day when the organ will lose its strangeness and the former pianist will begin to feel "at home" playing his Hammond Organ. From then on, a new world of tone colors and organ techniques lies ahead and the time and effort spent in exploring this world will pay big dividends in pleasure and accomplishment.

In this article I have tried to be practical in my suggestions and I want to state that my way is not the only way to accomplish the transition from piano to organ. It worked for me and I hope it works for you. We have concerned ourselves only with the earliest phases of learning to play the organ, a sort of "get acquainted" stage. Now that a "rapport" is established, I hope you and your Hammond Organ will have many happy hours together.

## Swing Low, Sweet Chariot

ORGAN

*Calmly*

Arrangement by Earl A. Rohlf



## Beginner's Corner

BY MILDRED ALEXANDER



Do you remember an old song that went something like, "It ain't what you do, it's the way that you do it," or, "It ain't what you got, it's what you do with what you got?" Those words are pure gold in wisdom. May I use them again to prove my favorite point in teaching anyone to play the Hammond Organ well, at any stage of learning? "It ain't what you got" in knowledge (like memorizing all the chords in all the keys, before your hands and feet can find them) that makes you a good organist. It is being able to use whatever knowledge you have *now*. It is keeping your *playing ability* improving as your *playing knowledge* improves.

Since this issue of HAMMOND TIMES is devoted to Strauss (Viennese) waltzes, let's learn some different ways of using what you already know to make your waltzes more interesting.

Some people play only "oomp chunk chunk" style on waltzes, with Pedal on the 1st beat, chord on the 2nd beat, and chord on the 3rd beat. (Notice we are alternating the pedal notes. And look again. *Oh, yes, that is a G7 chord.* There is a D in the pedal somewhere, and besides, nobody says you must have 4-note 7ths. You don't have to play a whole handful of notes for every chord. Sometimes a 3-note 7th chord is much cleaner and prettier, besides being easier to play.) Like this:

You are going to get awfully bored with that style, as will anyone who listens to you play. It is just as easy to play a Beginner's Counter Melody, so let's do it. On the count of one, as you play the pedal, also play the bottom note of the chord in your Left Hand, and hold it. On the

count of two, play the rest of the chord in your Left Hand, and repeat the chord on the count of three. Like this:

Go ahead and play "Blue Danube," or whatever waltzes you like, until it "feels" familiar. Now let's go a step further, and make it a real Strauss or Viennese Waltz with a distinctive lift of its own. Start off as before, sustaining the bottom note of the chord on the 1st beat, but this time, play the rest of the chord *before* the 2nd beat. It's easy. Just count:

See the difference? Incidentally, you can play the Viennese Waltz Form (or rhythm) on plain waltzes too. Play a few bars one way, and a few bars another way, to keep your playing interesting.

While we are learning waltzes, we might as well bring our playing up to date, and try the newer "Jazz" Waltz. (Some people call it a 5-beat Waltz.) Start as before, sustaining the bottom note of the chord on the count of one, play the middle note on "and," top note on two, middle note again on "and," and top note again on three. Like this:

This rhythm is particularly good for "Gravy Train," "Bluesette," and many other waltzes that are so popular today. Whatever you do, keep changing styles, and using what you already know.

Note: These and many other Waltz Forms are discussed at length in Book 6 of the *Mildred Alexander Method for the Hammond Organist*, published by Hansen Publications, Inc., 119 W. 57th St., New York, N.Y.

# STRAUSS at the organ

Of all the music you may play at the organ, the most appreciated, and perhaps the most pleasurable to play is the music of Johann Strauss. There is a lifting charm, a beauty of melody line, a wealth of opportunity for you to add interesting and creative countermeasures, inherent in these gay, happy Strauss numbers. Let us see what can be done at the Hammond to make these superlative "memories of Vienna" come alive.

First of all comes the melody line . . . the pulsing, vibrating "tune" which most listeners (as well as players) find so nostalgic and so full of soul-satisfying grace. The melodies must be played in such a manner that they immediately give the mental image of swirling couples in a gold-encrusted ballroom: the ladies, all of them beautiful, in their huge bouffant skirts of silks and satins and heavy brocades, touched off with shimmering diamonds, the tall men dressed richly in their brocades and laces, their attentive looks showing interest only in their partners. This is a scene that is poles apart from the "surfin' swingers" of today. Here is the chance to bring to life a long-gone generation. Your melody line must have the charm, the grace, the elegance of that period. Where else but from the pen of Strauss will you find such lovely melodies as these?

## THOUSAND AND ONE NIGHTS (Opus 546)

Johann Strauss



Now, notice how it should be interpreted. The Strauss waltzes are *not* meant to be ground out like a hurdy-gurdy . . . they are very delicate, fragile things, full of innuendoes and subtleties . . . and your playing of them must show that. We'll mark this one carefully as regards the tempo and other dynamic indications and then ask you to go back to the organ and try the tune once more, and listen for the startling difference.

Notice the dynamic markings . . . in measures 3 and 7 notice 8th note has been shortened to a 16th note to give emphasis.



Let us add left hand and pedal to the melody and see what comes of it. This is the way, then, that you will want to play it in the preliminary stages.

Now we shall add rhythm . . . and notice how it gives a "swing". Keep the left hand very steady and crisp.



## FUN AT THE HAMMOND



by Orville R. Foster

Sounds pretty good, doesn't it? But not *nearly* as nice as you want it to sound in the finished product! What is needed? Why, counterpoint, of course! That lazy left hand (which most organists have) must be put to work, *good work*, CREATIVE WORK!! Here is where you put more of you into your playing. This business of creating a left-hand counterpoint is something which should occupy a great deal of your time and thought. It is a *vital* necessity for your playing.

The basis of holding a *good* counterpoint tone is to pick the *unused* tone of the chord for the held-tone. In the first measure of the example we are using, E is the melody tone, followed by a D# (half-step variation) and then back to E. You are playing a C in the pedal (since the root of the C chord is C) and so what is the *unused* note of that chord? Why, G, of course. So you play the G in the left hand on the first count with the pedal C, and then slap the two chords for the remainder of the measure. This is difficult, since you are being asked to divide your left hand, and make it do two things at once . . . hold a counterpoint tone, G, and *slap* the two chords to add rhythm to that measure. Notice, please, the word used . . . *slap*. Your countermeadow tone G will be enhanced in beauty if it is held firmly, and the chords are made *very staccato*; this not only lets the G countermeadow tone shine through, but it makes for better contrast by "sharpening up" the two chords. Each succeeding measure must be studied in the same manner. We are writing out a little of that to get you started; study this example very carefully before you try to play it. When you are ready to come to the organ to do it, spend *much* time on the left hand and pedal together (NO right hand) until those parts go smoothly.

Now we add the left hand counter-point, and in measures 4, 7 and 8 we add a little flowing counter-meadow and delete the chords. Make the left hand really SING in them, and the chords very staccato to give the proper contrast.



Notice that in measure four we have taken out the chords and put in a little countermeadow . . . passing tones to fill in the "held" note in the right hand. You can do the same with a little thought. Make a medley of Strauss tunes . . . if you want an example of how to do this, may we respectfully ask you to study carefully the medley we have done in Book Two, Foster's DO IT YOURSELF SYSTEM for the Hammond CHORD Organ\*. . . Here is a six-page single-melody line medley with appropriate interludes and transitions, blending the individual melodies into a rather charming whole. Get a copy of that book from your Hammond dealer, and between the lines, write in your own counterpoint and countermeadows for the left hand. You will have a 12 minute medley of beautiful Strauss music, all arranged as you will want to play it, to give you even more FUN AT THE HAMMOND.

\*Published by Boston Music Co., 116 Boylston St., Boston, Mass.

**BILL BAILEY**  
arr. by George Wright

**THE CLARINET POLKA**

arr. by Lennie Niehaus  
Hall Publications, Inc., P.O. Box 4011,  
North Hollywood, Calif. 91607

75 cents each

Two singles, nicely arranged and easy to play. *Bill Bailey* has been out of print for some time, but it is too good an arrangement to leave on the shelf, so here it is, available again.

Lennie Niehaus is a well-known arranger who is currently doing the King Family Show on ABC-TV. Judging by what he has done to the *Clarinet Polka*, I hope he will continue to give us more material just like it.

**CHAPPELL'S SHOWTIME  
FOR ALL ORGANS**

arr. by Louis Hollingsworth

Chappell & Co., Inc., 609 Fifth Avenue,

New York, N.Y.

\$2.00

Another collection of very easy arrangements of fifteen standards from the Chappell copyrights. Songs like *Harbor Lights*, *I'll Follow My Secret Heart*, *Falling In Love With Love*, *How High The Moon*, etc. On the rear cover is a listing of their best sellers, among which is the single, *The Bells Of St. Mary's*, arranged by Rosa Rio, which is a favorite of mine.

**FUNNY GIRL**

by Jule Styne

Chappell & Company, Inc. \$2.00

Five of the hits from the Broadway production of *Funny Girl*. The best known number is, I suppose, *People*. I'd be inclined to get this folio if for no other reason than the fact that the arrangements are by both Mark Laub and Ashley Miller, two of our top men. You'll love the chords, they're modern, and while the music is not the easiest, it isn't hard either.

**YOUR MOST FAVORED HYMNS**

arr. by Dick Sundin

Sundin Publications, Hebron, Ohio

\$2.00

Modern arrangements of eight gospel hymns. Each hymn is presented in the original, four-part harmony version, followed by Mr. Sundin's arrangement. Dick goes way out on his modern chords, and you'll probably love them! 13ths, major 7ths, 9ths, the works. Take a look.

**BRAZIL**  
by Ary Barroso

**CACHITA**

by Hernandez and San Cristobal

**EL CUMBANCHERO**

by Rafael Hernandez

**GRANADA**

**TICO TICO**

by Augustin Lara

by Zequinha Abreu

Dave Coleman Music, Inc., P.O. Box 230, Montesano, Washington 75 cents each

Simplified, big-note arrangements of two very popular numbers in which, as usual,

Dave gets that big organ sound with a minimum of technical requirements.

You'll like the big notes; see if you don't.

**DAVE COLEMAN GENTLY  
SWINGS THE CLASSICS,  
BOOK II**

Hall Publications, Inc.

\$2.00

Five swing arrangements of numbers like the *Moonlight Sonata*, the *Grieg Piano Concerto*, etc. You're already familiar with Book I which has enjoyed a wide sale. This is more of the same and should become equally popular.

In the Robbins All-Organ Series

**FAMILIAR SONGS NO. 3**

**CELEBRATED SONGS NO. 4**

**ALL-TIME HITS NO. 5**

Robbins Music Corp., 1540 Broadway, New York 36, N.Y. \$2.00 each

Three more additions to the series of familiar standards arranged by Louis Hollingsworth and registered by Rosa Rio. They're easy, two-staff arrangements with rather nice registrations. I'm looking forward to some more volumes in this series.

**BVC SONG HITS, NO. 1**

arr. by Ashley Miller

Bregman, Vocco and Conn, Inc.

1619 Broadway, New York 19, N.Y.

\$2.00

Ashley Miller is one of our top arrangers, and this folio is no exception. Real good, all of them, all twelve arrangements. Of special interest to me is the fact that the folio contains the song *Misty*. I have in my library every single piece of music published for the Hammond Organ, and in all those volumes, no *Misty*. Isn't that strange? But here it is, along with other songs like *My Baby Just Cares For Me*, *Serenade In Blue*, *Holiday For Strings* (an easy-to-play arrangement), etc. Let's hope No. 2 will come out soon.

# Music Reviews

BY PORTER HEAPS

Coleman-Hall Publications has split up into two separate publishing companies, so I will begin my reviews by calling your attention to their first issues under the new arrangement.



All the music reviewed by Porter Heaps can be purchased from your local music dealer or directly from the publisher. Please do not send orders to Hammond Organ Company.

**30 YEARS 30 HITS, NO. 1**

arr. by William Simon

Miller Music Corp., 1540 Broadway, New York 36, N.Y.

\$2.50

Easy arrangements of thirty standard pop tunes including *Darktown Strutter's Ball*, *My Little Grass Shack*, *On The Atchison, Topeka And The Santa Fe*, *Doodlin' Doo Doo*, etc. Left hand is mostly simple rhythm with counter-melody. A good collection to own, 30 pieces, 63 pages.

**BRAZIL**

by Ary Barroso

**CACHITA**

by Hernandez and San Cristobal

**EL CUMBANCHERO**

by Rafael Hernandez

**GRANADA**

**TICO TICO**

by Augustin Lara

by Zequinha Abreu

Dave Coleman Music, Inc., \$1.00 each

Five singles in the Recital Series of professional arrangements, more numbers in the recital series with which you are already familiar. You'll like them all, so why not order every one. You can't go wrong.



**PATTY HANLEY'S  
RECORDED ORGAN LESSONS**  
A Complete Basic Organ Course for  
Hammond Preset and Spinet Organs  
Brown-Hanley Publ., 845 Via De La Paz,  
Pacific Palisades, Calif. \$30.00

For the last several years we have been receiving letters from readers asking for a comprehensive instruction course available on long-playing records for Hammond Organs. Well, here it is.

Miss Hanley, a thoroughly trained and competent organist, has put together a complete basic organ instruction series. Four 12-inch long playing records (eight sides), sheet music for practice assignments, and an instruction manual are included in the kit.

Said to be the equivalent of a full year of private lessons, the course takes the beginner through "learning the basic stops," note reading, fingerling, pedal exercises, hand-foot coordination, and rhythms. Music theory and the basic elements of harmony are also covered.

This kit is the perfect solution to the beginner who is unable to work with a teacher because of geographical remoteness, odd working hours, or the many other reasons why beginners fail to keep up their regular lessons. Another advantage of this kit is that the organist can set his own pace, learning as rapidly as his ability and interest permits. Several teachers have acclaimed the set as ideal for review or supplementary work and have effectively used these kits with pianists converting to organ.

SWING HAMMOND IN COUNTRY HITS



**TRADE WINDS**  
Earl Grant at the  
Hammond Organ  
Decca DL 74623

There's a magic mood created in this balmy, breezy album. Earl Grant has a soft, silky smooth touch that teams up perfectly with the tropical tempo of such songs as *Girl From Ipanema*, *Moon of Manakoora*, *Eternally*, *Quiet Village*, *Sweet Lullani*, *Ruby* and others. A terrific tropical treat!

**Hey Look Me Over**  
**JON BRENNER**



**HEY LOOK ME OVER**  
Jon Brent Ledwon at the  
Hammond Organ  
Alpha Records 7701

Acclaimed as one of the better young organists, Jon has enthralled audiences in the United States, Canada and Europe with his techniques, skill and style in performing a large repertoire of classic, semi-classic, and popular tunes. And it's easy to see why when you hear his renditions of *What Kind Of Fool Am I*, *Stars Fell On Alabama*, *Blue Prelude*, *Basin Street Blues* and many others.

**PAUL GRIFFIN SWINGS  
IN NASHVILLE**  
Paul Griffin at the  
Hammond Organ  
Audio Spectrum SAS-608

Paul Griffin approaches a tune with an amazing musical intellect and, in spite of surprising improvisations, never loses a swinging down-home feeling. Each tune in this fine collection has its own distinctive and definite beat . . . and every one swings briskly into the next. Here are just a few of the selections you'll hear on this great record: *Jambalaya*, *I Can't Stop Loving You*, *Oh Lonesome Me*, *Your Cheatin Heart* and *Locesick Blues*.

**SWEET WITH A BEAT**  
Jimmy Richardson at the  
Hammond Organ  
Mar Cile Records MLP 126

For those who love and appreciate organ music presented in a straightforward and uncluttered fashion, these crisp and bouncy tunes by Jimmy Richardson are heaven sent. Jimmy takes a melody and stays with it in every selection including *Peanut Vendor*, *Make Believe*, *My Blue Heaven*, *This Old House*, *Beautiful Ohio*, *Lazy River* and others.

**"SWEET WITH A BEAT"**  
HAMMOND ORGAN MELODIES FROM DIXIE  
with JIMMY RICHARDSON at the Console

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# CHORD ORGAN PLAYING TIPS

The gay romantic era which the Viennese waltzes typify will probably never be revived, but still we can recapture some of the spirit of those times by playing the delightful waltzes of Strauss and others. Such music is always in good taste, and is pleasing to most people because of their familiarity with many of the melodies.

Your Hammond Chord Organ is eminently suited for playing this kind of music. By knowing how to use certain tablet settings and variations of waltz beats, you can play these waltzes very effectively and beautifully.

## FOUR MELODY REGISTRATIONS

The most appropriate kinds of registrations (tablet settings) are those which predominantly have the sounds of a string orchestra intermingled with a solo violin. Try using the following registrations with changes from one to another within a selection.

String orchestra (light and high):



String orchestra ('Cellos added. This has a deeper tone):



Solo Violin (medium high pitch):



Advance the solo balance:

(This can be changed to solo violin at a very high pitch level by turning the Tenor tablet off and Soprano on.)

High Solo Violin and String Orchestra:



These sounds are very realistic on the Hammond Chord Organ, as you will discover!

## THREE WALTZ BEATS

The standard waltz beat comprises playing Pedal-bar-bar in every measure. This produces the OOM-PAH-PAH waltz feeling. For the best choice of pedal notes, use the left pedal every time there is a chord change. When a chord continues to be used for two or more measures, alternate the pedals. This would come out: LEFT-bar-bar, RIGHT-bar-bar, etc.

An easy variation of the standard waltz beat is produced by holding the bar down on counts 2 and 3. This could be described as Pedal-bar-hold. The lack of a new beat on count 3 produces a feeling of hesitation, being very effective in places where the melody is in motion. It gives you (happily) a chance to concentrate on what the right hand is doing on any fast-moving parts.



BY TED BRANIN

# Visit to Vienna—

The true Viennese waltz beat is one which rushes the 2nd beat in each measure. It produces the OOM-PAH-PAH feeling but it rushes into the second beat nearly a half-count too soon. On paper it can be described as:

OOM-PAH-PAH  
1 2 3

It is important to hesitate after rushing into the second beat so as to bring out the third beat where it should be.

Of course the advantages that the orchestra members had over us was the fact that each one was doing just one of the jobs, playing part of the accompaniment rhythms, or the harmony, or the melody, whereas we have to do it all at the same time on the organ. This is a good challenge in coordination, so don't count on using it all the way through these waltzes. It actually works best in places where the melody is sustained.

## TWO ACCOMPANIMENT REGISTRATIONS

One great feature of your Hammond Chord Organ is that the tablet settings can be used to control the manner in which the chords and pedals start and stop. These controls eliminate the long arduous task of learning different kinds of pressures and releases with the left hand and the left foot. The tablets for pedals and chords are the first and third black tablets from the left end of the organ: *Sustain Cancel* and *Pedal Fast Decay*. When you use any of the beats described above they will take on a new dimension with these registrations: (Tablets shown are at the left end of the organ):



Here, the chords will sound only on the second and third beats when the bar is pressed; at the same time, the bass notes will fade out slowly when you lift your foot off the pedal. This is the best setting for the fast tempo of the Viennese waltzes.



Here, the chords sound continuously and then get louder when the bar is pressed. The pedal notes will stop abruptly instead of fading out slowly. What we are achieving with these registrations is the combination of disconnected bass notes with smoothly connected chords. This requires no extra work, just merely setting the tablets so that they do the work for you.

It becomes quite obvious at this point that there are very few limitations and very many possible variations of ways of using the Hammond Chord Organ. That is why it is such a fascinating instrument!

## The Happy Whistler

Arr. by MARY M. HALL



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By DON ROBERTSON

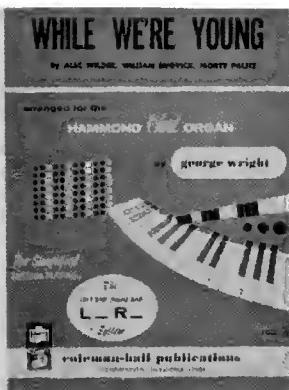
Bright and bouncy - Play octave higher

F



## While We're Young

Arr. by GEORGE WRIGHT



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 Transcribed for Chord Organ  
by MARY M. HALL

By ALEC WILDER, Wm. ENGVICK  
and MORTY BALTZ



These two solos for the Hammond Chord Organ are part of a series of exceptional arrangements by Mary Hall or George Wright. Above average in ideas and originality. Other titles include: *Bill Bailey*, *Blue Champagne*, *Chord Organ Polka*, *Greensleeves*, *High On A Windy Hill*, *I Hear*

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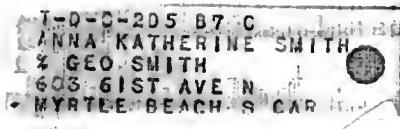
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MUSIC'S MOST MEMORABLE MOMENTS . . . ONE IN A SERIES

## JOHANN STRAUSS JR. and THE BLUE DANUBE WALTZ

In 1867 if you, like Johann Herbeck, had recently formed a new choral society in Vienna, there would be only one composer to whom you would turn for fresh, melodious new compositions: Obviously, to Johann Strauss Jr.

Strauss, at 42, was the most popular composer of his day. The son of an equally famous waltz-composer, he had been driven by his mother to turn to composing after his father had run off with another woman. Already, he had outshone his father in their chosen field. The father's waltzes were sentimental, nervous, difficult to follow if one wanted to dance. The son's waltzes were quite the opposite: simple, sophisticated, and possessed of a long melodic line which made them perfect for dancing.

So Johann Herbeck went to Johann Strauss and asked him to write a "choral waltz," one which would be gay, full of melody—a carnival waltz.

Strauss accepted the commission. A prolific composer, possessed of almost inexhaustible inspiration, the new work would be no problem for him. Still, he wanted it to be "right," one of his best, and for while he did not know where to turn for an idea.

Then he found it! Karl Beck, a minor poet whom Strauss admired, had written a poem about Vienna's river, the Danube. The meter was wrong for a waltz. Strauss could not set the words to music, but he could the idea. Beck had called the river "blue" (it isn't: it is grey, green, silver—but not blue); Strauss called his

waltz "The Blue Danube."

Strangely, the work was not an immediate success (partly due to the trite words which *were* written to it), and it was not in Vienna that the waltz gained its acclaim, but in Paris. Yet once on its way, it became one of the most performed compositions ever written, and it made its composer more famous than ever.

Thus that day when Strauss found a little poem that wrongly called the Danube "blue" must be counted as one of music's most memorable moments.

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